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NOV 17 1921

✓ ENCHANTMENT ✓

Photoplay in seven reels ✓

✓ From the story by Frank R. Adams ✓

✓ Directed by Robert G. Vignola ✓

✓ Scenario by Luther Reed ✓

✓ Author of Photoplay (Under Sec. 62)
International Film Service Co. Inc. of U. S. ✓

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"ENCHANTMENT."

A Cosmopolitan Production.
(Original story "Manhandling Ethel")

NOV 17 1921

Story by.....Frank R. Adams
Scenario by.....Luther Reed
Director.....Robert G. Vignola
Cameraman.....Ira H. Morgan

The Cast

Ethel Hoyt.....Marion Davies
Ernest Eddison.....Forrest Stanley
Mrs. Hoyt.....Edith Shayne
Mr. Hoyt.....Tom Lewis
Tommy Corbin.....Arthur Rankin
Nalia.....Corinne Barker
Mrs. Leigh.....Maude Turner Gordon

The story of the spoiled young society girl - spoiled because no one could help spoiling her - and her natural growth into the realization that the world was composed of others besides herself is the theme of "Enchantment."

Ethel Hoyt is an only child of wealthy parents. This in itself explains a good deal. The mother is a sweet "old-fashioned" woman, who loved Ethel more than anyone else in the world but who is, nevertheless, a little in awe of her brilliant and egotistical daughter. She cannot quite understand whence came this self-satisfaction so manifest in her offspring. The father doesn't pay a great deal of attention to the girl except to be annoyed at her lateness for dinner. He is very fond of her and imagines that she is rather a wonderful child.

But as his birthday comes around and she is very late for dinner because she lingers longer than usual at the dansant at Plette's fashionable restaurant, he becomes angry. While he and Mrs. Hoyt await her advent they have a confidential talk about her. He begins to learn things about his daughter that he never dreamed of. She is keeping a diary, Mrs. Hoyt tells him and producing it the father discovers that Ethel thinks herself a veritable Cleopatra --- that all men are mad about

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her. She wonders what her fatal charm is.

Her diary is characteristic of a spoiled but loveable and charming girl. But such ideas naturally worry the mother. She doesn't realize that the girl will grow out of them just as easily as she had grown out of her infant clothes.

Soon Ethel, surfeited with tea and compliments, and with no appetite for dinner, arrives home. When she eats nothing her father begins to scold, and after getting him into good humor, she trips upstairs to dress for the theatre party she is giving in honor of his birthday.

She mentions casually that she has invited several young men friends to join them in her box. Of course, this doesn't make the father happy as he had foreseen a quiet little family party but, being generally good natured, he makes the best of it and consents to make a good impression on the boys.

At the performance the father GETS AN IDEA. The play is "The Taming of the Shrew" and the star, Ernest Eddison, is a personal friend of his. "Ah," thinks Mr. Hoyt, "why wouldn't the same principal apply today. Why can't Ethel be tamed? He fancies his idea a great one and to be sure that it is carried out scientifically he consults, between acts, Eddison himself, and gets him to consent to play his Shakespearsian role in real life--in other words to "tame Ethel."

Eddison arranges to meet the young woman at tea the next afternoon. He likes her but Ethel seems to have little interest in him and snubs him frightfully, assuming a great cynical air tells him plainly of what little value she considers the theatrical profession.

This hurts the star and he telephones to her father that is is "all off" that he will not consent to fulfill his bargain to "tame Ethel".

The father tells him to be a little patient. That night Mr. Hoyt turns his attention to Ethel. He tells her that he has heard that she has become interested in Ernest Eddison and forbids her to associate with him---telling her of his "dark past", etc. This information has the desired effect and Ethel begins to take a great interest in Ernest.

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Mat's go on until a friend of Eddison, Nalia, by name, an artistic woman with a beautiful studio, is casting about for players to take part in a charity pageant. She is going to produce "The Sleeping Beauty". Ernest suggests Ethel for the leading role and Ethel accepts the invitation.

Ernest, all the while, has been chiefly interested in "Taming" her for her father's sake. Therefore, when she brings several of her boy friends to rehearsals, and they rudely interrupt the work, he sends them home and scolds Ethel. This angers her to the point of tears and she declares that unless they are allowed to return she will not play the part of the princess. To placate her they are brought back.

Other incidents of the same nature occur while the pageant is under way until when opening night comes Ethel is not on speaking terms with Ernest. Ernest, in his role of leading man, gives Ethel a kiss somewhat more fervid than the action calls for. When the curtain falls she denounces him with that air which so plainly says: "I never want to see you again, and which just as plainly says to the observant one, "I am angry with myself for having fallen in love with you."

Ernest has thought it all over and goes to her house that night and tells her father that he is sorry for the "taming" task that he has undertaken. He asks to see Ethel and when she comes downstairs, not knowing who her caller is, she is very leath to listen to him. He confesses the truth to her of the task he had undertaken for her father's sake. He also tells her that he loves her. She is furious but finally calms down and both admit their love. Ethel even confesses that the taming had done her worlds of good.

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NOV 17 1921

November 17, 1921.

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Fulton Brylawski.

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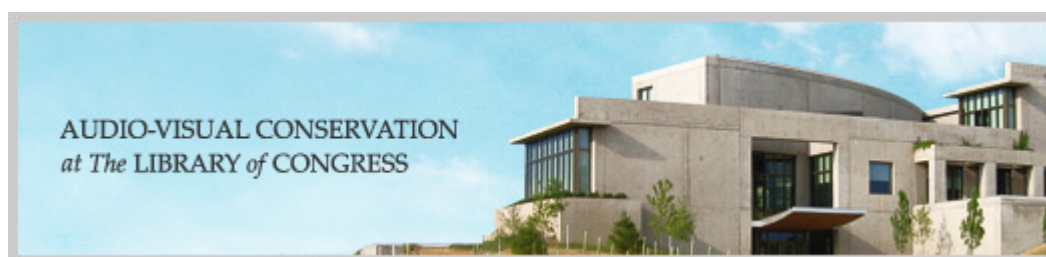
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